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student the "power of effective communication of ideas in such situations as appear in ordinary life." Wiswell's *How to Use Reference Books* is an inexpensive book, practical, suggestive, helpful, which ought to find a place in school and college. *Christopher Marlowe*, edited with introduction and notes, by William Lyon Phelps, in the series of Masterpieces of the English Drama under the general editorship of Felix E. Schelling, contains *Tamburlaine* (both parts), *Doctor Faustus*, *The Jew of Malta*, and *Edward the Second*.

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Other books, some of which will receive fuller notice in a subsequent issue, have been received as follows: *The Rhythm of Prose*, by William Morrison Patterson (Columbia University Press); *Law and Love, and Other Poems*, by E. J. V. Huiginn (Richard G. Badger); *The Days of the Swamp Angel*, by Mary Hall Leonard (Neale Publishing Company); *In the Garden of Delight*, by L. H. Hammond (Thomas Y. Crowell); *The Observations of Professor Maturin*, by Clyde Furst (Columbia University Press); *Sunrise, and Other Poems*, by Fannie E. S. Heck (Fleming H. Revell); *The Wings of Song*, by Harold Hersey (The Library Press, Washington, D. C.); *Of Reformation Touching Church Discipline in England*, by John Milton, edited by Will Taliaferro Hale (Yale University Press); *Joseph Ritson, A Critical Biography*, by Henry Alfred Burd, *Studies in Milton Tradition*, by John Walter Good, *Illustrations from Mediæval Romance on Tiles from Chertsey Abbey*, by Roger Sherman Loomis, *Thomas Warton, A Biographical and Critical Study*, by Clarissa Rinaker (all from the University of Illinois Studies in Language and Literature); *Elizabethan Translations from the Italian*, by Mary Augusta Scott, the Vassar Semi-Centennial Series (Houghton Mifflin Company.)

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The first number of the *Theatre Arts Magazine*, an illustrated quarterly published at Detroit in November, February, May, and August, has just been issued from the University Press of Sewanee, Tennessee, under the editorship of Mr. Sheldon Cheney. Its purpose is "to help conserve and develop creative impulse in

the American theatre ; to provide a permanent record of American dramatic art in its formative period ; to hasten the day when speculators will step out of the established playhouse and let the artists come in." Though placing thus greater emphasis on stagecraft, the magazine does not fail to realize that the performers have sometimes gone too far in substituting mere decoration for good acting, the foundation-stone of the dramatic structure. The leading articles are : "The Cranbrook Masque," by Frank Tompkins ; "Acting and the New Stagecraft," by Walter Prichard Eaton ; "Cloyd Head's Grotesques," by Sheldon Cheney ; and "William Poel in America," by Stephen Allard. Under the editorship of Mr. Cheney, well known as a writer on the drama, assisted by such men as Charles Rann Kennedy, Percy Mackaye, Clayton Hamilton, and Walter Prichard Eaton, the magazine ought to make a place for itself and should accomplish much in its attempt to raise the ideals of stagecraft in the theatre of to-day. This first issue, handsomely printed and illustrated, is a credit to the Sewanee Press.